

***Hooking Matters* TIGHR Newsletter**
March 2016
Volume 23 Issue 1



Welcome to the first edition of the TIGHR newsletter from the UK Board!

We are very excited about welcoming as many of you as possible to Swaledale in October 2018 for the Triennial. Our plans are still under development, so please wait patiently! We'll update you as soon as we have something firm to report so you can start to make your plans to join us for what will be a wonderful event.

We will use the newsletter (as well as the TIGHR public website and Facebook page and the members-only site) to give you plenty of glimpses of the landscape you will enjoy if you come to the Triennial. The image below shows Reeth (the focus of the 2018 Triennial activities) from the hill above the small town.



We are confident that you will enjoy the 2018 Triennial, based as it is in such glorious surroundings.

In the meantime, we look forward to sharing rugmaking hints and tips from – and with – TIGHR members around the world during the next three years. If you have any suggestions for newsletter items or things that could be added to the website, whether that's the public or members-only pages, please get in touch –you'll find contact details for every board member in this issue of *Hooking Matters*.

The long-awaited membership form is on www.tighr.net and in this newsletter – please make sure you renew!

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A word from your new President – *Returning to our roots*

Heather Ritchie wrote an article for the December 2015 TIGHR Newsletter, edited by the Canadian Board. It seems fitting that there should also be an article from her in the first TIGHR Newsletter to be published on her watch as President. She's a busy woman so there might not be an article from her in every edition, but this won't be the last time you hear from Heather...

May I personally, and on behalf of Board Members Cilla, Diane, Kathy, Lesley and Margaret, extend the warmest of Yorkshire welcomes to each and every one of you as you read this first newsletter of the 2016-2018 term. I am thrilled to have been invited to be your President for the period culminating in the 2018 Triennial and I look forward to holding that event here in beautiful Swaledale, Yorkshire, a part of the world I hold dear to my heart and am proud to call home. Swaledale, in the northeast of England, is an area rich in culture and tradition and is considered by many to be the home of crafts including patchwork, quilting, embroidery, knitting and, of course, rugmaking.

One way to illustrate our chosen theme – *Returning to our roots* – is by referring you to the small but very beautiful and informative heritage museum, located just a short walk from my home in Reeth. The curator, Helen Bainbridge, has written a few words about rugmaking in this newsletter. Her museum is full to bursting with fine examples of Swaledale history. One exhibit, dating to 1854, is the pattern for a knitted cotton coverlet. It was taken to Newfoundland by a Swaledale family who, like so many others, left the Dale following the closure of the lead mines which up to that time had provided their main source of employment. The UK and Canada – as well as many other countries – have always been linked by a mutual love of (and need for) crafts.

This is a special time of year in Yorkshire – we're just coming out of winter, when log fires burn brightly as we spend many a happy hour busily hooking and prodding away. Now, if we stop work to look out of the

window, we see the first heralds of spring with their vibrant colours. That beautiful view will be followed by the warmth of the summer, then glorious autumn tints; all of these are inspirational sights for rugmakers.

When you visit Swaledale for the Triennial in 2018, as we hope you will, you'll find a wealth of things to do and places to visit in addition to the range of workshops and events we are organising to keep you busy. Rugmaking is *Returning to its roots* and we hope you will feel as blessed as we do when you are in this lovely part of the world.



Left: Swaledale sunset, used by permission of the photographer, John Patrick

During the term 2016-2018, we will use the newsletter to keep you abreast of conference highlights as they are finalised as well as sharing interesting information, topics and personal rugmaking stories not just from England but from all over the world. We'd love to use *your* contribution to the newsletter and we hope that you will encourage your rughooking friends to join TIGHR.

As I prepare these words of welcome, I am busy packing for another visit to the Rug Aid workshop in The Gambia. Many of you will know that I set up Rug Aid cic as a not-for-profit social enterprise in 2007 with the goal of making a tangible difference to some of the poorest communities in Africa. Rug Aid provides visually impaired people and their dependents

with the opportunity to change their lives by learning to make rugs from locally sourced materials. A lot of wonderful work is being done – and money raised – around the world to support the Gambian workshop, and I hope to include some photos in a future newsletter.

Right/below: Gunnerside at dusk on a winter's day. The peaceful village of Gunnerside, the perfect starting point for a fascinating walk, lies west of Reeth in Swaledale.

Photograph by John Patrick.

You can see more of John Patrick's beautiful photographs of Swaledale at <http://www.newfocusphoto.com/> and he has generously given us permission to use as many as we like over 'our' three years in office.



The TIGHR Board 2016-2018



For those of you who have not yet met the TIGHR Board, we all appear in the photo on the left, which also shows the hill from which the front page photo was taken.

Your President for the term is Heather Ritchie: she is standing, second right.

Standing just behind Heather is her long-time friend and your Vice President, Cilla Cameron.

On Heather's other side is Margaret Hayden, your Treasurer; Kathy Bryan, your Secretary and another long-time friend, is beside Margaret.

In front, Heather is resting her hands on the shoulder of Diane Cox, your Membership Chair. Lesley Close, Communications, kneels alongside Diane.

The photo was taken in September 2015 in the garden of the home Heather shares with her husband, Les, in Reeth, North Yorkshire.

The email address for each member of the board will appear in each newsletter. They also appear on www.tighr.net and on the *Board Members* page of the members-only part of the TIGHR website. Please do contact us – we'd love to hear from you! And don't forget to join the fun by following TIGHR on Facebook – just search for *TIGHR The International Guild of Handhooking Rugmakers*.

Newsletter news

We plan to write four newsletters each year of our term, in March, June, September and December. That's the *plan* – let's see how things work out in practice!

Remember, the Newsletter relies on input from members so please put pen to paper (or fingers to keyboard) and write about *your* life in rugmaking or whatever else you think might interest members around the world.

In each newsletter we will also try to feature an item from the TIGHR archives. We are only able to bring you this because of the wonderful Susan Feller, to whom the entire Guild is very grateful for the work she has done in scanning the many documents she holds as the Guild's Historian. If you have a question about TIGHR's history, ask Susan!

Swaledale Museum

Helen Bainbridge who, with her husband, curates the [Swaledale Museum](http://www.swaledalemuseum.org/), wrote the following welcome to TIGHR members. Please click the link above or go to <http://www.swaledalemuseum.org/> for lots more information – when you get to the website, you'll recognise the image which appears below...

There has never been a time when rugmaking has been so popular. Amazing, artistic, inspiring and boundary-testing rugs are being made around the world.

Perhaps now is the perfect time to return to the roots of this craft. Like family historians we can gain new strengths, ideas and inspiration from tracing the origins of these once-essential features of urban and rural homes. On this journey we will rediscover how important they were: as a means of socialising; of creating personal and practical elements in the house; and as symbols that centre on the hearth – the heart of the home. Where better to search and explore these roots than deep in the north of England, where the tradition of rugmaking was at its height.

Perhaps we forget, with all the power of the internet, just how important it is to immerse oneself in the actual landscape from which this tradition came? The computer screen cannot compete with the exhilaration of seeing the meadows and purple heather-clad hills, hearing the wild rivers and becks, smelling the fresh breezes and feeling the fleeces of the hardy Swaledale sheep. By locating the 2018 Triennial in Swaledale, the northernmost of the Yorkshire Dales, you will be able to experience what it was like to live and work in the heartlands of rugmaking country. Swaledale and its neighbouring dale, Arkengarthdale, are the perfect place to recapture this past which combines an industrial heritage based on lead-mining with some of the most romantic countryside in the world. You will meet the local folk, with their unusual Scandinavian dialect, an inheritance from the Vikings, and stay in local cottages and buildings whose sandstone rocks were laid down over 300 million years. Despite its isolation Swaledale has a wealth of history, opportunity and experience to offer the rugmaker. The museum, based in the centre of Reeth, is rich in the material culture of the area and here you can handle the exhibits, explore the diverse picture archive and pursue the wider context of local textiles. There are many skilled craftspeople who can share their knowledge and skills with you.

The 2018 Triennial venue offers something different, something unique and special, something we think will invigorate your own work and leave you wanting to come back for more!

Right: Reeth Museum in Swaledale uses this interesting collection of artefacts from their collection on their website.



A reluctant hooker (AKA rugmaker) turns Treasurer

My involvement with hooking started four few years ago when I met Heather Ritchie, our President, at a Rug Aid event in the North Yorkshire town of Richmond. Little did I know then that this meeting would lead to my appointment as TIGHR's Treasurer, nor did I realise quite what that would entail. I visited that Rug Aid event with every intention of learning the art of hooking. There I met a wonderful group of people and formed long-term friendships with some very talented hookers.



Left: Mandala seat cushion, wool flannel on hessian

Four years ago I got involved with Heather's annual rug retreats on the Holy Island of Lindisfarne off the northeast coast of England. I have attended and enjoyed the event every year since then and have learned quite a lot about hooking on these retreats and through regular attendance at Heather's workshop in the lovely village of Reeth. I must admit, however, that I am not exactly a prolific rughooker and I have only managed to complete a mandala seat cushion and a rather small wall hanging.

Right: Lindisfarne Castle, mixed fibres on hessian with sea shells

My intention had always been to learn the art of hooking in order to make a beautiful rug from my mother's skirts and clothes. It turns out that I was being rather ambitious, having taken four years to produce only two small items, nor had I thought about the emotional impact of cutting in to my mother's clothes. When the time came to think about starting the rug, I simply couldn't take the scissors to mother's beautiful wool skirts and coats. Never mind – there will be another trip to Lindisfarne this year. And who knows? – I might be inspired to think about making another attempt at starting the rug. Or maybe I'll be inspired by the island and make a little seascape. Watch this space!

When Heather asked for volunteers to support her Presidency of TIGHR, I happily agreed to take on the role of Treasurer. I thought this would be the best job for a reluctant hooker, especially one whose talents lay more in talking about hooking than actually producing beautiful finished art works.

If I had known then what trials lay ahead in what I had assumed would be the simple task of opening a bank account and watching the membership fees roll in, I wonder if I would have been so eager to volunteer? The jury is still out on that question...

I eventually got the forms and travelled backwards and forwards to the beautiful Yorkshire Dales from the cold grey even-further-north of England to obtain signatures from the President, Heather Ritchie, and the Secretary, Kathy Bryan. It turns out that the same thing happens with forms as with phone calls. I had to



submit them by post, snail mail, and they still hadn't reached the bank by mid-December. When they did eventually arrive they then sat in a queue waiting to be processed, and that's when my troubles began.



Left: Seascape, mixed fibres with stones on hessian

What I thought would be a simple process required almost daily phone calls to chase up progress which was rather slow, apparently due to the 'high volume of applications'. Then the forms got lost or mislaid and passwords were forgotten. (The forgetting bit was actually my fault – I am, after all, a woman of a certain age who has lots of inspiration in my brain and little room for passwords and such like.) It dawned on me then that opening

the TIGHR bank account wasn't going to be as simple or as speedy as I had thought. Never mind, onwards and upwards. I won't bore you with the details of the many emails and phone conversations that ensued but, finally, the bank account was set up at the beginning of February and we were good to go.

Oh no we weren't! It turned out that the website wasn't quite ready to interact with everybody so, despite the wonderful 21st century methods available to them, members had to make postal applications and pay by cheque! I felt that I had failed miserably by not trying to interact with the application form before inviting members to pay online, but it wasn't my fault. The Communications Chair acknowledges that it was her failure which resulted in the need for lots of explanations to prospective members. Thankfully, everyone was very understanding and patient whilst these difficulties were ironed out. [The Communications Chair would like to apologise to everyone who was inconvenienced by her mistake...]

Following lots of phone calls between Board members and the bank it turned out that we needed to contact the bank again. Nooooooooooooo... After letting out a loud scream, I set up an online PayPal account (which was really quite simple!) Not quite so simple was making the link between our friendly ethical old-fashioned British bank and the PayPal account though. It was back to the story of completing and posting forms to create new passwords so we can confirm the link from PayPal to the bank. More snail mail delays, more phone calls to chase etc, etc, etc.

Thankfully it seems that hookers around the world are a very friendly and patient group of people. Everyone was very understanding about the delays in processing applications to join TIGHR and I had offers of help from previous Board members, which was very comforting.

Well, we finally have a fully functioning interactive form, a PayPal account and a bank account so I can now get on with the job required of the TIGHR Treasurer. Thank you so much for your support and patience in getting this sorted.

I look forward to working with you and meeting you at the TIGHR Triennial event in 2018.

The reluctant-hooker-turned-TIGHR-Treasurer, Margaret Hayden

PS The bank would like me to complete and return more forms in order to allow me access to internet banking. Just when I thought it was safe to relax...

From the archives

To start our tour through TIGHR's history, here are some items from the first Newsletter which was published in July 1995. You can see the program for the first meeting, held in London in December 1994, on the front page of our website, www.tighr.net

Under the heading *Welcome!* Jeanne Field, the first TIGHR Newsletter editor, wrote:

I think that at one time or another we have all thought about forming an International Guild. What goes on in England, in Japan, in New Zealand – just about any country other than yours and mine. Thinking of this several questions come to mind, “Is the teaching of rughooking the same? Are primitive rugs more popular than fine floral rugs? Is recycled wool the choice of most people? Is the dying of wool an important part of your rughooking? If so are there special formulas that you'd like to share? Where did you learn to hook rugs, and who from? Do you belong to a group or did you teach yourself?” I could go on and on with questions – but let's get back to the International Guild.

Are TIGHR members still asking those questions today? What would you like to ask other members? Please send your query to Lesley communications@tighr.net and we'll try to cover it in a future newsletter.

The officers during the first TIGHR term, 1995-1997, were President: Carol Harvey-Clark from Canada, 1st Vice President and membership co-ordinator: Dar Ford Kayuha, USA, 2nd Vice President: Christine Birch, Wales, Secretary: Germaine James, Canada, Interim Treasurer: Dar Ford Kayuha, USA, Newsletter Editor: Jeanne Field, Canada

As a newcomer to TIGHR, your current newsletter editor has been delighted to discover that both Carol Harvey-Clark and Jeanne Field are still members of TIGHR. They have Lifetime Membership status and are joined in that category by Peg Irish and Joan Lindsay. Fumiyo Hachisuka from Japan, who is another of today's members, was on the first TIGHR Advisory Resource Board.

The Purpose and Policy of TIGHR was stated in that first newsletter as *to share and enjoy rather than judge each other's work*. The last newsletter to be sent out by the Canadian Board included the same idea, but upgraded to a Mission Statement: *The International Guild of Handhooking Rugmakers is a global organization of creative people who come together in friendship to share ideas and to explore different techniques of the art of rugmaking using a variety of fibres.*

That TIGHR is a friendship-driven guild is obvious from the happy, smiling faces to be seen in every photograph taken at a TIGHR event.

The constitution was given in full in that first newsletter and it included these words of advice to the holder of The Founders Day Cup.

The hand-chased and engraved antique pewter loving cup is not to be polished but rather cherished for its hallmark patina which has been accumulating at least since a documented presentation at an English village fete in the 1800s.

Jeanne Field, the Newsletter Editor, admitted in the first TIGHR Newsletter that her knowledge of computers was very limited. She was clearly very keen to learn more because she wrote:

I think we have a great opportunity via [the] Internet to introduce our Guild to many more people interested in rug hooking...those who are hooking on their own and those who live in another country.

We must never stop working towards that goal – the various social media platforms will be enhanced, updated and exploited during the term of this Board to engage with as many rugmakers, actual or potential, as possible.

Deborah Merriam contributed an article to the first TIGHR Newsletter, in which she spelled out her plans for an internet rughooking digest called *Woolgatherings*. Jeanne welcomed this as

... a wonderful idea...to actually have a collection of historical facts about rugmakers past and present who have influenced us in our love for rughooking. This was to be the focus for 1995. Let's strive to make it so.

Jeanne extolled TIGHR members to

Join the effort to compile names of all hand-hooked rugmakers, past and present. An historical compendium reaching as far back as our memories will take us is our goal. A set of stories to awaken the history of this art and craft, to bring alive a colourful tapestry with story and line drawing which will be entertaining reading are sought. This is an opportunity to pay homage to Grandmothers, Mothers, Aunts, teachers and friends, etc, who have participated in the onward marching history of the handhooked rug.

What a fabulous ambition! That's the sort of effort we all need to make today, seeking out and recording the history of our craft before it is lost to us. TIGHR, through the good work of Susan Feller, the group's Historian, is the ideal body to act as the keeper of that information. Let's see if we can get some pages on the website which will inform and educate the general public as well as potential members of TIGHR.

It's good to know that the conditions Jeanne had to apply to submissions are no longer relevant – we do not require you to post your submission as a piece of paper with line drawings, nor do we ask you to pay \$5 to see your article in print!



We'd love to feature the story of how *you* came to be a rugmaker, of your memories of watching rugs being made when you were a child, of rugs in your childhood home, of anything and everything to do with this beautiful art form. Tell TIGHR members about the first rug you made – do you still have it?

Send your article, with photos if you have them, to communications@tighr.net and we'll try to feature it in a future newsletter. Thank you!

Your Communications Chair Lesley remembers a proddy mat her paternal grandmother made in the late 1950s. That side of her family lived in Sunderland, where your President was born and brought up, and Lesley is delighted to be so deeply involved with TIGHR, the world-wide authority on rugmaking, over the next three years.

Left: Proddy rug by Heather Ritchie

Collectors' Cards

Your Board from 2016 to 2018 has decided to discontinue the printed Collectors' Cards which have previously been posted to all members. They will continue as a feature of the newsletter, and this edition features the work of two of your Board members.



Yorkshire Barn

36" x 40" designed and made by
Vice President Cilla Cameron

This proddy mat's design was adapted from a photograph I took in Wensleydale, the Dale adjacent to Swaledale. Both Dales are well known for their barns. The rug is prodded with recycled materials, blanket, woollen jumpers, skirts and jackets both as is and hand-dyed, on hessian.

Admiring the rug

39" x 32" designed and made by
Membership Chair Diane Cox

I designed this rug to show the enjoyment in showing your latest rug to a friend, over a cup of tea, while it is rainy and grey outside! Hooked and prodded it with a mix of recycled fabrics on hessian.



Painting with a hook by Kathy Thornhill

I have worked with fiber since I was young, being taught knitting, crochet, embroidery and needlepoint by my mom and grandmothers. I have been a photographer since the late 1990s.

For a few years I was part of the Embroidery Association of Canada and learned more intricate stitching styles including pulled thread, Hardanger, Bargello/canvas and stumpwork. I soon realized that recreating someone else's patterns and designs just wasn't enough for me. I felt a very strong desire to design my own pieces from my photography.

Right about that time I came upon a group of rughookers. I was intrigued by their creations and their enthusiasm was contagious, so when they invited me to join their group I couldn't resist.

When I first met the rughookers I was curious, but it wasn't until one of the members was sharing a piece she had adapted from a postcard and hooked in wool that I saw how I could 'paint' my own pieces from my photographs.



When I was learning the rughooking techniques, a local teacher/supplier explained that I needed a line drawing so I could transfer the design to the backing. I was sure there must be a way, in Photoshop, to make a line drawing from my digital images. Sure enough, there was a YouTube video describing the process. I now take my original image, convert it to a line drawing, print it out in pieces on my printer and tape it together to make the pattern to transfer to the backing.



My first piece was based on a photograph of my husband Gord's childhood home. The photograph was taken a few years ago and records the changes to the property since he lived there as a child. When I created the line drawing of the modern day image and transferred the house shape onto the backing, Gord started telling me stories of his childhood there more than fifty years ago. So I grabbed my 'paintbrush' (my hook) and my 'color palette' (my stash of yarn) and began 'painting' his stories around the house: the lupins (his favorite flower), the dory* in the front, the large rocks in the yard and the lobster traps stacked in the rear of the yard. This piece, *My Dover Home*, (page 11) is 40" x 30", hooked in yarn on linen.

My second major piece is *North Rustico Lighthouse* (below) from North Rustico, Prince Edward Island. In this piece, I played around with some new yarns and wool strips. Sometimes yarn just doesn't give the depth or texture needed, like the shed door and the windows of the lighthouse. This piece is 24" x 16", hooked with yarn and #6 wool strips on linen.





Coffee Time (below) was a piece I did just for fun. I saw the coffee cups sitting on the wharf on Deer Island and thought it was a fun composition. When I started hooking it, I had to choose different colors from my color palette of yarn as there was so much white in the cups. That's what is so great about 'painting with a hook' – the ability to take artistic license to add or subtract details and change colors as needed. This piece is 24" x 12", hooked with yarn on linen.



So now I am hooked on hooking, on 'painting with a hook', and I keep finding images from my extensive photography collection to 'paint'. I also find myself looking through the lens specifically for potential new pieces. I have developed a collection of 'paintbrushes' – different sizes of hooks – and have expanded my color palette to include a variety of yarns including Lopi yarn**, hand spun and dyed sheep and Alpaca yarns, as well as wool strips (#6 cut being my preference). As I learn more about the craft, I learn new techniques and styles and apply as many as possible to create a unique 'painted' mat. The sky's the limit – that, and my imagination.

Samples of other 'painted' wall hangings can be found on my website at http://bt lens.com/PhotoAlbums/album_1454248161/

Kathy Thornhill, Sparrowhawk Photography, Long Reach, New Brunswick, Canada

* A dory is small, narrow, flat-bottom fishing boat with high sides and a sharp prow.

** Lopi is a classic 100% wool bulky weight yarn that's great for Icelandic-style sweaters and Fair Isle work.

Membership Information

Membership for the 2016-2018 term is now open. You can join by using the interactive membership form on the public website – look under Membership. The 2016-2018 Board is based in the UK and members have the option of paying by bank transfer or PayPal in Pounds Sterling. If you have any questions about paying your membership fee, please contact Margaret Hayden by emailing treasurer@tighr.net – it took a lot longer than we expected to set up the bank account, but the bank is now being very helpful!

Help us to keep our records up to date

If you have moved or changed email address since you joined TIGHR, please let Diane Cox know by emailing membership@tighr.net so she can update the records. If you renewed your membership at the Triennial, your details should be up to date.

Editing your profile on the members-only pages

Remember, you can edit your profile, including your email address, by visiting the members' only pages: click the words 'Sign-in (members)' near the top of any page on the TIGHR website (www.tighr.net) and a new page will open where you can log in. Once in, click 'Settings' under your name and you can make the necessary changes. Keeping that email address up to date will ensure that you get the TIGHR Newsletter!

If you have problems using any part of the website, public or private, or you have a suggestion for an improvement, please don't hesitate to contact Lesley Close by emailing communications@tighr.net so she can help you or put your suggestion to the Board.

Board member contact details

President Heather Ritchie president@tighr.net

Vice President Cilla Cameron vicepresident@tighr.net

Secretary Kathy Bryan secretary@tighr.net

Treasurer Margaret Hayden treasurer@tighr.net

Membership Chair Diane Cox membership@tighr.net

Communications Chair Lesley Close communications@tighr.net



We are here to listen to your suggestions for improvements to TIGHR, both the organisation and the ways we communicate with you, our members.

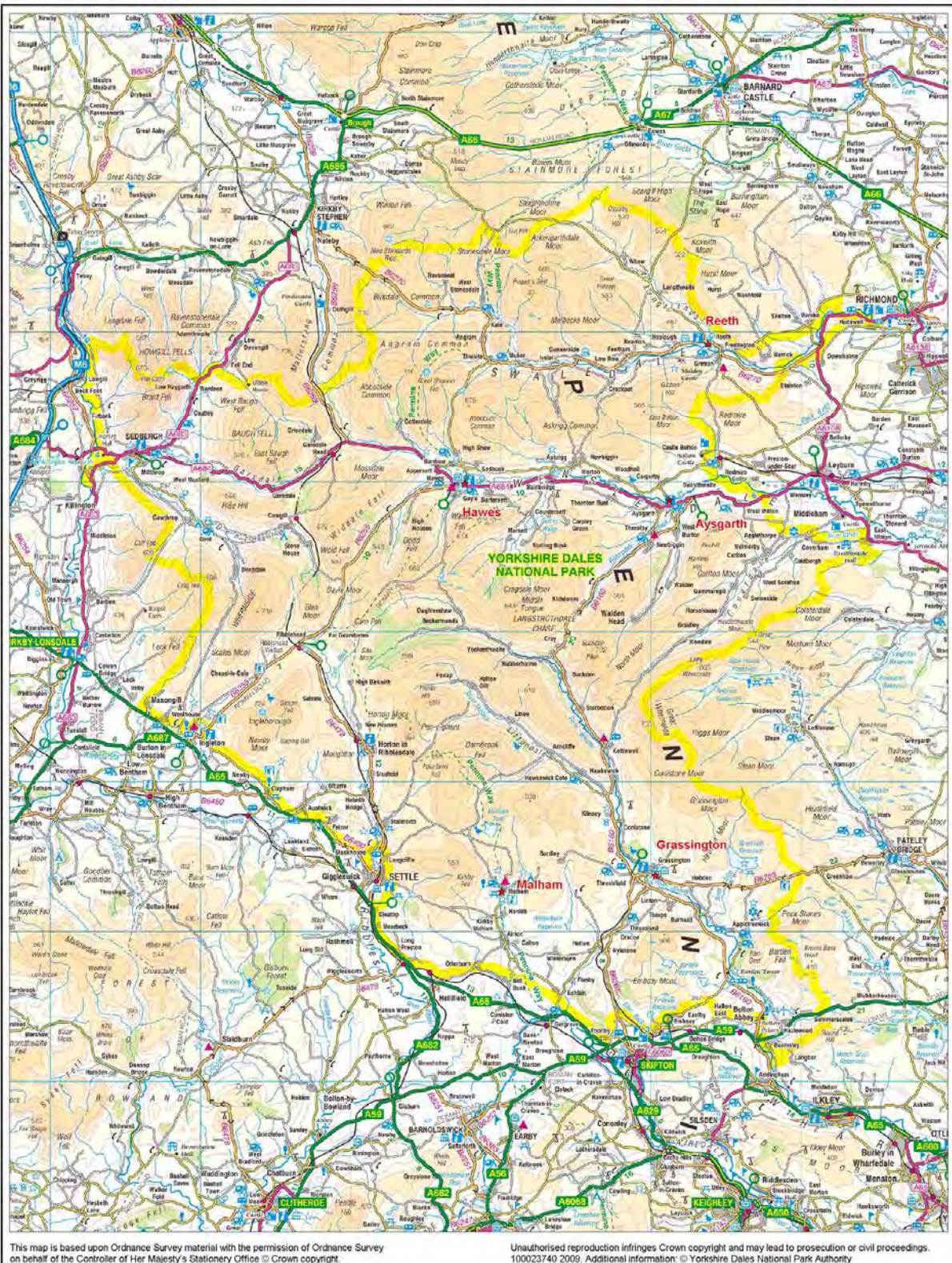
Please contact any Board member with your ideas - we'd love to hear from you. Thank you!

Left: Mad March Hares by Cilla Cameron, available as a kit

Map of the Yorkshire Dales National Park

Yorkshire Dales National Park

Showing the location of national park visitor centres



If you are thinking of bringing a non-rugmaker to the Triennial, there is plenty for them to do while you are busy in Reeth: for rail enthusiasts, take a train ride from Settle and cross the famous Ribblesdale viaduct!

THE INTERNATIONAL GUILD of HANDHOOKING RUGMAKERS (TIGHR)

Visit www.tighr.net



TIGHR MEMBERSHIP APPLICATION FORM January 1st 2016 to December 31st 2018

*** Required field**

Please save the completed form and send it (as an attachment) to Diane Cox, Membership Chair membership@tighr.net

First name* _____ Last name* _____

Full postal address* _____

_____ ZIP /postal code* _____

Country* _____ Home phone _____

Email (please print clearly)* _____

Mobile/cell phone _____ Skype name _____

Please mark the two relevant statements below*

and*

☐ I am a new member

☐ I am an individual member

or

☐ I am renewing my membership

or

☐ I am the designated member for a Group Membership (*Please complete the line below*)

The Group I represent is called _____

NB A Group Membership has 1 (one) vote, 1 (one) page on the members' web site and the opportunity for 1 (one) member to register for the Triennial Conference.

**The details you provide are solely for use by TIGHR and will not be released to third parties.
All of the personal data above is covered by UK's the Data Protection Act 1998.**

MEMBERSHIP FEE 2016 – 2018 **NB** There is only one membership type

£45 (forty-five Pounds Sterling) to include the e-newsletter *Hooking Matters*

Payment methods available from January 1st 2016 – please indicate which you use*

☐ **Cheque, bank draft or money order in Pounds Sterling (GBP) ONLY** made payable to **TIGHR**: please contact Margaret Hayden, Treasurer treasurer@tighr.net for the postal address to which it should be sent with this form

☐ **Online option: eTransfer payment in Pounds Sterling (GBP) ONLY**

Please use your name as the transfer reference Co-operative Bank account number 65785920, sort code 08-92-99
For payments originating outside the UK, use IBAN GB15 CPBK 089299 65785920, SWIFT/BICs number CPBKGB22

☐ **PayPal payments in Pounds Sterling ONLY** can be made to treasurer@tighr.net with your name as reference

Payment questions? Contact Margaret Hayden treasurer@tighr.net

Membership questions? Contact Diane Cox membership@tighr.net

Please save the completed form and send it (as an attachment) to Diane Cox, Membership Chair membership@tighr.net

Whatever payment method is used, details must be given in the 'Reference' section below. Please note that if multiple membership fees are paid from one account, an application form must be completed for each member.

Reference from PayPal or bank transaction and names of multiple membership fees paid, if applicable*